

SAMAHAN

PHILIPPINE

DANCE COMPANY

20th ANNIVERSARY BALL
&
ALUMNI REUNION

MARRIOTT HOTEL
Mission Valley, San Diego
Saturday · April 30, 1994



**SAMAHAN
PHILIPPINE DANCE COMPANY
BOARD OF DIRECTORS**

PRESIDENT

Tessie Porciuncula

VICE PRESIDENTS

Jerry Juan
Carlos Linayao

SECRETARIES

Estela Garcia
Rose San Pedro Navales

TREASURER

Dina Ellorin

BUSINESS MANAGER

Ruby Convento

MEMBERS

Elly Aguilar, Violeta Aguilar, Grace Blaszkowski
Alice Caballero, Juanita F. Caccam, Ph.D.
Lolita D. Carter, Ph.D., Carmen Galang
Larry Holcomb, Pat Magat, M.D., Jose Morales
Rollie Munoz, Gene Nocon, Lulu Penetrante
Jun Ranches, Romy Reyes, Juanita Santos

EXECUTIVE DIRECTOR

Lolita D. Carter, Ph.D.

ARTISTIC DIRECTOR

Ruby Pearl B. Chiong

MUSIC COORDINATOR

Juanita F. Caccam, Ph.D.

ARTISTIC CONSULTANTS

George Ragaza
Danongan Sibay Kalanduyan
Bayani Mendoza de Leon

PROGRAM

ANNOUNCER

McKing Alanis
Community Liaison, Congressman Randy (Duke) Cunningham
51st Congressional District

NO HOST COCKTAILS

Samahan Philippine Rondalla Music

INVOCATION

Renan Porciuncula

DINNER

MASTER OF CEREMONIES

Robin Mangarin, Channel 8 News Anchorwoman, Weekend

WELCOME

Tessie Porciuncula

ADDRESS

Victoria Hamilton, Executive Director
Commission for Arts and Culture, City of San Diego

PERFORMANCE

SAMAHAN PHILIPPINE DANCE COMPANY

Pangalay Ha Patpong
Aray, Malaguena
Binasuan, Subli, Tinikling

CHOREOGRAPHERS

Ruby Chiong: Pangalay Ha Patpong, Malaguena, Tinikling
George Ragaza: Binasuan, Subli
Lolita D. Carter: Aray

DANCERS

Ruby Chiong, Catherine Abalos, Melanie Alabanza
Michelle Camaya, Jd Chiong, Jiji Convento
Jo De La Cruz, Nichi Ellorin, Kelly De Guzman
Julie Holcomb, Abigayle Juan, Lorna Mayo
Katherine Munoz, Tiffany Reyes
Raynard Abalos, Michael Brizuela, Jordan Fasano
Chris Figueroa, Alvin Figuracion, Michael Juan
Chris Lucas, Ellison Navales, Anthony Sebastian
Lyman Villaraza, Armin Villegas
Leah Ferraro

RECOGNITIONS

Lolita D. Carter

DANCE DANCE DANCE
FELIPENIANAS BAND

PATRONS

Camilo & Tessie Abalos
Tony & Elly Aguilar
Elton Aguilar
Violeta Aguilar
Ofelia Alabanza
McKing & Susie Alanis
Bonita Performing Arts
Ben & Grace Blaszkowski
Rudy & Moonlight Brizuela
Juanita F. Caccam
Ken Cade
Cesar & Cely Candari
Lindsay & Lolita Carter
Dick & Ruby Chiong
Angel & Ruby Convento
Abe & Dina Ellorin
Jerry Figueroa
Luis & Puring Figuracion
Jun & Carmen Galang
Amado & Estela Garcia
Paz B. Gomez
Marcelo & Norma De Guzman
Larry & Nida Holcomb
Michael Johnson
Jerry & Malu Juan
Katherine Kline
Carlos & Fe Linayao
Adriano & Carmelita Lopez
Trining Lustria
Jerry & Pat Magat
Rosie Mah
David & Conchita Mayo
Jose & Corazon Morales, Jr.
Rollie & Roselyn Munoz
Rose Navales
Gene & Puring Nocon
Rudy & Lulu Penetrante
Manny & Tessie Porciuncula
Jun Ranches
Romy & Linda Reyes
Antonio & Linda Rivera
Juanita Santos
H.D. Sebastian
Pure Swington
Roldan Teroy
The Filipino Press
Gigi & Myron Vasquez
Missy Aguilar Venterilla
Bernabe & Felipa Yamane
Barbara Yorobe

20th ANNIVERSARY BALL COMMITTEE

Tessie Porciuncula, Chair
Elly Aguilar, Carmen Galang

SAMAHAN RONDALLA

Juanita F. Caccam, Flornabel Bagonggahasa, Jesse Balan
Bernard Ellorin, Walter Embalsado, Chris Feraro
Mary Gaba, Carmen Galang, Cora Idos, Nario Idos
Robert Nocon, Romy Reyes, Sheryl Rodriguez
George Teroy, Ernani Toledo

TICKETS

Dina Ellorin, Malu Juan, Tessie Abalos, Linda Reyes

DESIGN & PHOTOGRAPH DISPLAY

Jerry Juan

HOSPITALITY

Elton Aguilar, Charlotte Galang, Jocelyn Valencia
Gigi Galang Vasquez, Myron Vasquez

1994 SEASON

ORIGINAL DANCES BASED ON PHILIPPINE THEMES

Guest Artist - Danongan Sibay Kalanduyan,

Saturday, June 4, 2:00 and 7:00 P.M.
Educational Cultural Complex
4343 Oceanview Blvd., San Diego

PHILIPPINE-AMERICAN FESTIVAL

Saturday, August 20 2:00-8:00 P.M.
Montgomery Waller Recreation Center
Coronado Avenue, San Diego

GAIA PERFORMANCE

Saturday, October 1, 7:30 P.M.
Poway Center for the Performing Arts
Espola Road, Poway

A FILIPINO-AMERICAN CHRISTMAS

Saturday, December (date to be arranged)
Montgomery Waller Recreation Center
Coronado Avenue, San Diego

For more information about the above performances, dance classes,
and other information please call: 444-7528

**WE WISH TO THANK TESSIE PORCIUNCULA FOR HER
GENEROUS CONTRIBUTION FOR PRINTING THIS PROGRAM**

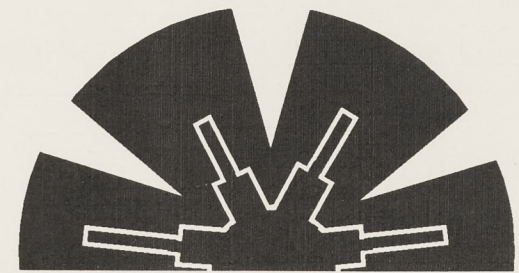
SAMAHAN PHILIPPINE DANCE COMPANY

A BRIEF HISTORY

The Samahan Philippine Dance Company was formed in 1974 under the direction of Lolita D. Carter, now Professor Emerita of Grossmont College. The Group started out as part of the Youth Program of the Council of Pilipino-American Organizations of San Diego County (COPAO). Ruby Pearl B. Chiong joined the Company as a teacher, dancer and choreographer in 1975. In 1978, Samahan became a non-profit corporation with Grace Blaszkowski, Juanita Caccam, Ruby Pearl B. Chiong, Juanita C. Santos, Jesse G. Quinsaat, and Lolita D. Carter as incorporators. Filipino artists who have contributed to the artistic development of the Company include Bayani Mendoza De Leon, Ethnomusicologist and formerly Professor of Music, University of the Philippines, Danongan Sibay Kalanduyan, Ethnomusicologist and Master Teacher/Artist of the Kulintang, Romeo Candido of Toronto, teacher of Anklung Music, Narissa Reyes, well-known San Diego piano and voice teacher and George Ragaza, designer, choreographer, dancer and teacher of Philippine Dance who until recently has been co-artistic director of the Dance Company. Samahan has been the recipient of highly competitive grants from the National Endowment for the Arts, the California Arts Council, the County of San Diego and the City of San Diego through the Commission for Arts and Culture. Several foundations and the Khoury Family have also made generous contributions to the Company.

Samahan is not only committed to the preservation and presentation of Philippine cultural performing arts but also to its creative development within the context of the tradition. The Company annually presents two formal theater performances in San Diego County. Programs are also presented for various community wide events, festivals, organizations, hospitals and churches. It also provides lecture-demonstrations, workshops, programs and other services for area schools, colleges and universities. Regular classes in Philippine dance and dance technique are taught throughout the year by Lolita D. Carter and Ruby Chiong. Juanita F. Caccam coordinates and teaches classes and workshops in Rondalla Music, Kulintang Ensemble and Anklung Music. Many of Samahan's dancers, musicians and board members have been with the Company for over eight years. Their continued interest plus the consistency and dedication of the artistic leaders, contributions of parents, volunteers and receptive audiences have all contributed to the success and longevity of the Samahan Philippine Dance Company as a Philippine cultural arts institution.

We warmly welcome our alumni dancers, musicians, board members, parents, volunteers, supporters and guests. We thank you for helping us celebrate our 20th Anniversary.



SAMAHAN
PHILIPPINE
DANCE COMPANY

20th ANNIVERSARY BALL
&
ALUMNI REUNION

MARRIOTT HOTEL

Mission Valley, San Diego

Saturday · April 30, 1994



SAMAHAN PHILIPPINE DANCE COMPANY

A BRIEF HISTORY

The Samahan Philippine Dance Company was formed in 1974 under the direction of Lolita D. Carter, now Professor Emerita of Grossmont College. The Group started out as part of the Youth Program of the Council of Filipino-American Organizations of San Diego County (COPAO). Ruby Pearl B. Chiong joined the Company as a teacher, dancer and choreographer in 1975. In 1978, Samahan became a non-profit corporation with Grace Blaszkowski, Juanita Caccam, Ruby Pearl B. Chiong, Juanita C. Santos, Jesse G. Quinsaat, and Lolita D. Carter as incorporators. Filipino artists who have contributed to the artistic development of the Company include Bayani Mendoza De Leon, Ethnomusicologist and formerly Professor of Music, University of the Philippines, Danongan Sibay Kalanduyan, Ethnomusicologist and Master Teacher/Artist of the Kulintang, Romeo Candido of Toronto, teacher of Anklung Music, Narissa Reyes, well-known San Diego piano and voice teacher and George Ragaza, designer, choreographer, dancer and teacher of Philippine Dance who until recently has been co-artistic director of the Dance Company. Samahan has been the recipient of highly competitive grants from the National Endowment for the Arts, the California Arts Council, the County of San Diego and the City of San Diego through the Commission for Arts and Culture. Several foundations and the Khoury Family have also made generous contributions to the Company.

Samahan is not only committed to the preservation and presentation of Philippine cultural performing arts but also to its creative development within the context of the tradition. The Company annually presents two formal theater performances in San Diego County. Programs are also presented for various community wide events, festivals, organizations, hospitals and churches. It also provides lecture-demonstrations, workshops, programs and other services for area schools, colleges and universities. Regular classes in Philippine dance and dance technique are taught throughout the year by Lolita D. Carter and Ruby Chiong. Juanita F. Caccam coordinates and teaches classes and workshops in Rondalla Music, Kulintang Ensemble and Anklung Music. Many of Samahan's dancers, musicians and board members have been with the Company for over eight years. Their continued interest plus the consistency and dedication of the artistic leaders, contributions of parents, volunteers and receptive audiences have all contributed to the success and longevity of the Samahan Philippine Dance Company as a Philippine cultural arts institution.

We warmly welcome our alumni dancers, musicians, board members, parents, volunteers, supporters and guests. We thank you for helping us celebrate our 20th Anniversary.



SAMAHAH
Philippine Dance Company

NATIONAL
ENDOWMENT
FOR THE
ARTS

presents

PHILIPPINE CHRISTMAS CONCERT
(Pasko sa Nayon)



Featuring ENCHANTING DANCES from different regions of the Philippines performed by attractive young dancers in beautiful & colorful costumes, LIVE MUSIC by Samahan's own Rondalla, Kulintang Music Ensemble, Gangsa Ensemble & Singers A JOYOUS CELEBRATION OF CHRISTMAS (PASKO).

on SUNDAY, DECEMBER 10, 1995, 6:00 P.M.

at the MANDEVILLE AUDITORIUM

University of California in San Diego, La Jolla, CA

TICKETS: reserved seats - \$15 / general admission - \$12

Tickets available at: AAA Dental Lab., 13366 Poway Road, Poway / 271-5410

Yamane Accounting, 550 E 8th Street., Ste 11, National City / 477-5600

For more information, please call: (619) 444-7528

This program is funded in part by the City of San Diego through a program administered by the Commission for Arts and Culture, the National Endowment for the Arts and the California Arts Council.

SAMAHAN PHILIPPINE DANCE COMPANY

Presents

A SALUTE TO PHILIPPINE INDEPENDENCE

**ORIGINAL DANCES OF VARIOUS TRIBAL
GROUPS IN THE PHILIPPINES**



Educational Cultural Complex, 4343 Ocean View Blvd. San Diego
June 4, 1994
2:30 P.M. - Free Program for Elementary School Children
7:00 P.M. - General Admission - \$10. Seniors & Students - \$8
Special Group Rates (at least 10 or more) - \$5

SAMAHAN

PHILIPPINE DANCE COMPANY



GALA PERFORMANCE
POWAY CENTER FOR THE PERFORMING ARTS
Poway, California
September 28, 1991 7:00 P.M.

PROGRAM

SUITE I THE HIGHLANDS

The Mountain Province is a chain of mountains in northern Luzon. On its crests and broad flanks is a profusion of pine trees, giant sunflowers, icy waterfalls, swift moving clouds and the delicious scent of burnt pinewood. Deep within this enclave of oriental tranquility is a tribute to man's ingenuity - the rice terraces. From there, one recalls the enduring mountain tribes - Benguet, Bontoc, Ifugao, Kalinga-Apayao and the bonds that have made them one with the mountains.

In a symbolic procession and ceremony, a concourse of different tribes, in traditional garb, greet one another and enact a solemn pact of peace. They begin with a prayer to their ancestors followed by an invocation to the celestial bodies who are believed to be the deities of war and justice. The sounds of bamboo flutes and the din of gongs usher in lines of women bearing BANGA, earthen jars. They are honoring the espousal of a man and woman of the Kalinga tribe. The nuptial rite begins as the bride enters with her colorful century-old beads and balancing a pot of oil on her head symbolizing a smooth married life. Having washed his bride to be, the groom dances, simulating the movements of a rooster at love-play in attracting his lady love. The bride follows with steps phrased to connote obedience. A wedding celebration follows with vigorous dancing by the whole village to the jubilant accompaniment of gangas and drums.

SUITE II DANCES OF RURAL PHILIPPINES

In a land abundantly blessed by nature there is much to celebrate in music, dance and song. The scene could be anywhere in the lowland rural areas, home of the "provincianos."

The HARANA is a moonlight-night serenade and in this one, young men attempt to win the heart of a village maiden. In the darkened seaside, dancers skillfully balance oil lamps on their heads while swinging. Wasiwas, two other lamps with both hands. Competing villagers enact a mock battle in PALO-PALO and women join the fun in BINATBATAN. A large group of young ladies celebrate the flowers of May with BULAKLAKAN. A group joins in to drink some of the native wine "basi". This provides opportunity for dancers to demonstrate their skill and grace in the dance BINASUAN in which glasses of wine are balanced on the heads and palms of the performers. A young couple, not to be outdone, perform their dance on top of a bench in BANGKO. Finally, three couples joyfully share their dance skills in TINIKLING, a dance named after the "Tikling" bird which is often seen in the rice fields. The dancers dance with magic feet, leaping in and out of clacking bamboo poles.

15 MINUTE INTERMISSION

SUITE III MARIA CLARA DANCES

After Magellan arrived in the Philippines in 1521, the islands became a colony of Spain and the people were exposed to western culture. The influence was felt mostly in the lowland areas and greatly influenced religion, mores, dress, music and dance. Popular European dances of the time such as Waltz, Mazurka, Jot, Paso Doble and others were "Filipinized." The following dances show these influences.

ESTUDIANTINA - In the old days, this dance was a favorite in social gatherings and usually performed by boys called "estudiantes" and girls called "estudiantinas."

SIMPATICA - A pretty "colegiala" or college girl, entertains four of her suitors and she makes her choice at the end of the dance.

HABANERA BOTOLEÑA - One of the few wedding dances, this dance originated in the town of Botolan, Zambales. The bride and groom are joined by their parents and bridesmaids.

MAZURKA - Young ladies in a party provide a formal dance based on the waltz and mazurka.

JOTA - Like the many jotás in Philippine dance, this adaptation is accompanied by bamboo castanets and panderetas or tambourines played by the dancers.

SUITE IV DANCES OF THE SOUTHERN PHILIPPINES

According to history, a number of landbridges originally connected the Philippines to Asia through Malaya, Sumatra, Java and Borneo. Waves of immigration brought various people from these lands to settle in the southern lands. The ancient Southeast Asian trade routes also brought other influences from China, Indo-China, India and the Indo-Arabian countries. The diversity and mixture of cultures greatly affected the customs and traditions of the native people who as early as the 14th century embraced the Islamic faith. Their geographic isolation and strongly organized social and political structures enabled them to resist the influences of three centuries of Spanish colonization. The following program reflects the cultural traditions of the Maranao, Maguindanao, and Tausog tribal groups.

The opening sequence is a panoramic window of the pageantry and colorful mix of the various tribes of the Muslim people of the island of Mindanao and the Sulu Archipelago. Various forms of martial arts have survived in the Philippines. "BALA-BALA" meaning bullet, bullet is a stylized dance form describing the sharp movements of "Doble Baston", a form of "Kali." "JANGGAY" with its extended finger nails shows the strong influences of other oriental cultures with its characteristic movements of hands and fingers. The suite continues with an epic chant recalling the exploits of Prince Bantugan and his warriors. The following dance "KAPA MALONG MALONG" displays the versatility of the popular garment "malong", a tubular garment of varying sizes which is worn by both men and women. The men intersperse the movements of their "malong" dance with "KUNTAO", a form of martial arts using the native sword "Kampila". The warriors work themselves into a frenzy in "SAGAYAN NA DILABPET" as they manipulate swords and shields in a mock battle.

Young maidens enter in "princess walk" style as they wave bright colored scarfs in "KZARDORATAN". "SINGKIL", the grand finale, is a new interpretation of the famous dance of the Maranos. According to the legend, one day, a certain Princess Gandingan was walking through a forest when "diwatas" or spirits played a trick on her. They caused the trees and rocks on her path to shake and hit against each other. However, the Princess skipped nimbly among the fallen trees and rocks. Bell anklets called "singkil" which are worn by the Princess produces a delicate sound among the clacking bamboo poles. Jewelled fans called "apir" symbolizing a beautiful butterfly guides her through her perilous path. Princess Gandingan who is followed by an umbrella attendant is seen by Prince Bantugan whom is smitten by her beauty. As the dancers move with precision and confidence through the complicated maze of bamboo poles, excitement builds and then ends with a crashing finale.

END

ACKNOWLEDGEMENTS

This program was made possible in part through grants from the city of San Diego through a program managed by the Commission for Arts and Culture, the California Arts Council and contributions of individuals and members of the Samahan Phillipine Dance Company.

SPECIAL SPONSORS FOR THIS PROGRAM

Elly and Tony Aguilar, Lolita & Lindsay Carter, Dina & Abe Ellorin, Estela & Amado Garcia, Tessie & Manny Porciuncula, Carmen & Jun Galang, Fe & Carlos Linayao, Ruby & Angel Convento, Puring & Gene Nocon

DANCERS

George Ragaza Valerie Convento, Lori Basmayor, Rhoda Sevilla, Jane Saturnino, Genevieve Sagun, Jd Chiong, Arlynn Santos, Kelly de Guzman, Michelle Camaya, Nichie Ellorin, Jennifer Lansang, Elly Aguilar, Christine Diaz, George Viray, Ellison Navales, David Hulsey, Michael Brizula, Jun Ranches, Chris Figueroa.

DANCE APPRENTICES

Charmaine Orsino, Leah Feraro, Joan Martinez, Jeanette Figuracion, April Rodriguez, Geneva Sagun, Christine Hulsey, Patty Narciza, Warley Ares, Richard Ignacio, Michael Kenworthy, Gilbert Lauchengco, Ernest Escalante, Michel Juan.

DANCE STUDENTS

Jocelyn Cayabyab, Celeste Dator, Joy Hulsey, Charlene Ignacio, Trina Novencido, Tiffany Reyes, Trisha Rivera, Chantille de los Reyes, Jennifer Nonog, Josephine Nonog.

RONDALLA

Banduria - Juanita Caccam, Charlotte Galang, Robert Nocon, Romy Reyes, Dina Ellorin, Elly Aguilar, Mary Gaba, Ronald Torres
Laud and Octavina - Tessie Torres, Sheryl Rodriguez, Carmen Galang
Guitara - Walter Embalsada, Paul Brizuela
Bajo - Ernani Toledo

VOCALIST

GANGSA ENSEMBLE

George Ragaza, Romy Reyes, Walter Embalsada

George Ragaza, Robert Nocon, Sheryl Rodriguez and male dancers

KULINTANG MUSIC ENSEMBLE

Kulintang - Robert Nocon
Agongs - Walter Embalsada, Romy Reyes
Dabakan - Sheryl Rodriguez, Paul Brizuela

Gandigan - Juanita Caccam
Babendir - Elly Aguilar, Dina Ellorin

PRODUCTION

Overall Director
Artistic Directors
Music Coordinator
Kulintang Director
Costume Design
Costume Execution
Props & Decor
Lighting Design
Stage Manager
Rondalla Music Arrangements
Photography
Videography
Consultant Philippine Martial Arts
Flyers, Program, Brochure
Tickets
Transportation
Hospitality, Front House

Lolita Carter
Ruby Chiong, George Ragaza
Juanita Caccam
Robert Nocon
George Ragaza, Ruby Chiong
George Ragaza, Norma Torres, Maria Bersamin
Jun Ranches, Jerry Juan, Reyna Chiong
Mark Scott
Paula Scott
Bayani Mendoza de Leon
Creative Images, Jun Ranches, Lindsay Carter, Dick Chiong
Greg Penetrante
Ron Harrison
LJ Printing
Ruby Convento
Carlos Linayao, Jerry Juan, Gene Nocon
Estela & Amado Garcia, Tessie Porciuncula,
Fe Linayao, Puring Nocon, Dina Ellorin, Elly & Tony Aguilar,
Jerry & Malu Juan, Larry & Nida Holcomb

SAMAHAN PHILIPPINE DANCE COMPANY

The Samahan Philippine Dance Company is a non-profit, public-benefit corporation performing regularly in San Diego County since 1974. Its main purpose is to preserve, develop and present the traditional performing arts of the Philippines and to create new works based on Philippine themes. The Company is available for performance in San Diego County and neighboring cities of Southern California and Arizona. Classes in Philippine Dance, Rondalla and Kulintang are offered throughout the year. For information call: (619) 444-7528